

Famous Artists Painting Course
Famous Artists Schools, Inc., Westport, Connecticut

Index

The darker or boldface numbers in this Index are section numbers; the lighter numbers are page numbers. Thus, for example, the numbers **12**:18 next to a subject indicate that information on that subject may be found in Section 12, on page 18. The abbreviation **Intro** means Introduction.

A

Abstract art
 abstracting from nature **1:62**
 a circus theme **5:29**
 contemporary **1:62-63**
 decorative, in "The Lighthouse" **9:19**
 extreme **1:63**
 as a major movement, examples **1:48-51**

Action see **Animal drawing**, **Figure**
 composition, **Figure in motion**

Advanced pictorial composition see
Pictorial composition, **advanced**

Aerial perspective **2:11**

Analytical realism in the Renaissance **1:6-9**

Anatomy **13**
 arm **13:14-15**
 breasts **13:12**
 foot **13:19**
 hand **13:15**
 head and neck **13:8-9**
 how bones and muscles affect surface of
 the figure **13:4-5**
 leg **13:16-18**
 muscles **13:21**
 relative proportions of adult male and
 female **13:6-7**
 shoulders **13:13**
 skeleton **13:20**
 compared to that of four basic
 animals **17:6**
 skull **13:8-9**
 subtle structure of the female **13:5**
 torso **13:10-12**
 see also **Human form**

Ancient linear expression **1:4-5**

Animal drawing **17**
 bird **17:32-35**
 cat **17:20-23**
 compared with drawing human form
17:4-6
 cow **17:24-25**
 dog **17:16-19**
 eight versions of one animal **17:40**
 feet, compared with human hands and
 feet **17:7**
 four basic animals and man compared
 structurally and proportionally
17:5-6
 groups of animals, distinctive
 characteristics of each **17:26-29**
 miscellaneous animals **17:29**
 motion of different animals compared
17:14-15
 to symbolize emotion **17:30-31**

Animals in paintings **17:37-40**

Area, picture, as compositional element
5:6, 8-13

Arm
 anatomy of **13:14-15**
 basic form **10:13**
 foreshortening **10:27**

Atherton, John, naturalistic vs inventive use
 of color **2:18**

B

Balance

drawing the figure in **14:4**
 dynamic **1:51**
 static **1:48**
 tension resulting from **1:47**

Basic form figure **10:7-21**
 humanizing the **13:25**
 its value in painting **10:22-23**

Basic forms **6:3-7**
 see also **Form**, **Shapes and specific item**
 such as **Foot**, **Hand**, **Horse**, etc.

Bird
 basic form of **17:33, 34**
 the eagle, by five artists **8:26**
 in flight **17:34-35**
 structure, compared to man's **17:33**

Black **2:23**

Blending edges
 in oil painting **3:16-17**
 in water color painting **4:12**

Blue Riders, the **1:34-36**

Braque, Georges, his work discussed **1:42-47**

Briggs, Austin
 controlling movement of viewer's eye
5:21
 handling texture to create a mood **8:21**

Bruegel, Pieter "The Wedding Dance"
 (color plate) **14:16**

Brush strokes
 blending
 oil **3:17**
 water color **4:12**
 in oil painting
 with flat brush **3:11-12**
 with round brush **3:13**
 of sable and bristle, compared **3:18**
 in water color painting
 with flat brush **4:8-9**
 with oriental brush **4:20**
 with round brush **4:6-7**

Brushes
 cleaning oil **3:31**
 oil **3:10**
 water color
 flat **4:8**
 oriental **4:20**
 round **4:6**

Brushwork
 ancient linear **1:4-5**
 Cézanne's **3:3**
 Cubists' **1:42**
 Expressionists' **1:33-34**
 Fauvists' **1:40**
 Gauguin's **1:24**
 Impressionists' **1:18-19**
 of luminous realism **1:10**
 Renaissance **1:9**
 Surrealists' **1:53**
 Van Gogh's **1:22; 3:2**
 see also **Brush strokes**

C

Canvas
 how to stretch **3:7**
 surface textures **3:6**
 toning the **3:21; 6:33**

Canvas boards **3:6**

Cat **17:20-23**
 in action **17:21**
 basic forms **17:20**
 the cat group **17:26**
 gaits **17:23**
 head **17:22**
 muscles **17:21**
 skeleton **17:6, 23**

Center of interest
 composing to create **5:3, 7, 24**
 using color for **2:16**

Cézanne, Paul
 his work discussed **1:28-31**
 "Portrait of Louis Guillaume" (color plate)
12:21
 "Still Life with Basket of Apples" (color
 plate) **6:2**
 "View of Auvers" (color plate) **9:2**

Chiaroscuro (light and shade) in luminous
 realism **1:12**

Chin, construction of **11:15**

Circus theme, variations on **5:26-29**

Clothes, drawing see **Drapery**

Clouds
 different forms of **9:15**
 using Kleenex to make **4:42**
 see also **Sky**

Collage, in **Cubism** **1:44**

Color **2**
 advancing **2:11**
 for attention **2:16**
 black, how to handle **2:23**
 complementary **2:8, 22-23**
 in **Cubism** **1:42, 45**
 dimensions of **2:3, 4-9**
 effect of, one on another
 oil **2:10-11, 19-29**
 water color **4:10**
 emotional effect of **2:14-15**
 in **Expressionism** **1:34-36**
 in **Fauvism** **1:38-40**
 grayed **2:22**
 grays, a mixture of **2:22-23**
 how the eye mixes **2:32**
 hue **2:4-5, 8**
 intermediate **2:20**
 in **Impressionism** **1:14-17**
 indoor-outdoor differences **2:33**
 intensity **2:8-9**
 as light **2:3**
 naturalistic vs inventive use of **2:18**
 in pigment **2:3**
 in post-Impressionism **1:21-22, 24, 26-29**
 mixing **2:19-23**
 primary **2:2, 19**
 receding **2:11**
 in Renaissance painting **1:9**
 secondary **2:2, 19**
 shade (value of color) **2:6**
 in sunlight **2:27**
 symbolism of **2:14**
 tertiary **2:2**
 tint **2:6**
 under different light conditions **2:12-13**
 value **2:6-7, 8**
 variations of a **2:28-29**
 varying proportions, effect of **2:16**

Color plates

Bruegel, Pieter, "The Wedding Dance" **14:16**

Cézanne, Paul

"Portrait of Louis Guillaume" **12:21**

"Still Life with Basket of Apples" **6:2**

"View of Auvers" **9:2**

Degas, Edgar

"Head of a Young Woman" **12:2**

"The Millinery Shop" **5:2**

El Greco

"Christ Driving the Traders from the Temple" **14:2**

"The Laocoon" **10:29**

"View of Toledo" **Intro:4**

Fiene, Ernest, "New Snow" **2:31**

Gauguin, Paul, "Tahitian Landscape" **Intro:18**

Hobbema, Meindert, "The Watermill" **9:23**

Kingman, Dong

"Blue Moon" **4:2**

"The Two Bridges" **4:39**

"Triple Decker" **4:2**

Lee, Doris

"Snake Charmer" **2:30**

"Summer Idyll" **2:31**

Monet, Claude, "Sunflowers" **6:39**

Rembrandt, "Flora" **12:19**

Renoir, Auguste

"In the Meadow" **3:35**

"Luncheon of the Boating Party" **16:2**

"Madame Henriot" **12:20**

"The Bathers" **10:2**

Seurat, Georges, "An Afternoon at la Grande Jatte" (detail) **2:32**

Shahn, Ben, "The Staircase" **2:30**

Titian, "Venus and the Lute Player" **5:31**

Toulouse-Lautrec, Henri, "Corner of the Moulin de la Galette" **16:25**

Van Gogh, Vincent

"Road with Cypress" **3:2**

"Still Life: Hat and Pipe" **6:37**

Color schemes

selection of **2:30-31**

warm and cool **2:4-5**

Color systems **2:3**Color wheel **2:2**Composition **5**

balance see Balance

basic thinking, and arranging of elements **5:45**

for center of interest **5:3, 7, 24**

common-sense rules **5:11-12**

controlling movement of viewer's eye **5:18-21**

defined **5:3**

elements of **5:6-25**

depth **5:7, 14-17**

line **5:7, 18-21**

picture area **5:6, 8-13**

value **5:7, 22-25**

exaggeration of objects for interesting **9:8-9**

figure see Figure composition

in landscape painting **9:8-13**

in luminous realism **1:12-13**

overlapping of objects **5:10, 13, 16**

point of view dictates approach **5:26-29**

in post-Impressionism **1:20-31**

pyramidal **1:8**

in Renaissance analytical realism **1:6-9**

rhythm in see Rhythm

size of objects **5:9, 13; 9:11**

still life **6:32**

symmetrical **1:8**

variations—on a circus theme **5:26-29**

see also Pictorial composition, advanced, Viewpoint

Cone, as basic form **6:3, 5-7**

Construction vs outlining, defined **10:6**

Contemporary painting and painters **1:58-64**

Contrast

in texture **8:19, 22-23**

in value, mood **7:10-11; 9:13, 23**

controlled palette **2:24-25**

Costume drawing see Drapery

Cow **17:24-25**

the cow group **17:28**

gaits **17:25**

muscles **17:24**

skeleton **17:6**

Cube, as basic form **6:3, 5-7**

Cubism **1:42-47**

analytical, in "The Lighthouse" **9:20**

synthesis in **1:45**

Cylinder

as basic form **6:3, 5-7**

modified **10:6**

D

Dadaism **1:56**

Dali, Salvador, his work discussed **1:53-55**

Damar picture varnish **3:31**

De Stijl group **1:48**

Degas, Edgar

depicts motion in repose **14:14-15**

"Head of a Young Woman" (color plate) **12:2**

"The Millinery Shop" (color plate) **5:2**

Dehn, Adolf, how he paints a water color **4:40-45**

Depth

as compositional element **5:7, 14-17**

creating illusion of form in space **6:14-17**

of form, how to draw **6:3, 4**

Design

rhythm in **7:16-17**

see also Composition, Pictorial composition, advanced

Diaper fold **15:8**

Directional lines **5:18-21**

Distortion

for emotional effect **1:59**

mild **1:58**

Divisionism **1:26**

Dog **17:16-19**

basic forms **17:16**

the dog group **17:28**

gait **17:19**

head **17:18**

muscles inside and outside **17:17**

skeleton **17:6**

Dohanos, Stevan

making a water color in black and white **4:46-49**

on mood in composition **7:19**

Dorne, Albert

drawing drapery folds in action **15:12-13**

drawing facial character and expression **11:20-21**

drawing the head **11:8-9, 11**

Double image (in Dali) **1:53, 54**

Drapery **15**

draping the female figure **15:18-21**

draping the male figure **15:14-17**

the fabric affects the folds **15:24-25**

folds

basic kinds of, diagrammed **15:6-9**

drawing them in action **15:12-13**

forms in **15:5**

laws of **15:3**

rhythm in **15:4**

sculpture helps reveal the structure of **15:10-11, 26**

variety in **15:4**

in motion **15:22-23**

points of tension **15:3**

in Stahl's portrait demonstration **12:16**

Drawing through

human form **10:6-7, 18-21**

objects **6:4-9**

Drop fold **15:9**

E

Eagle, five artists draw an **8:26**

Ear, construction and placement **11:16**

Easel

for oil painting **3:5**

for water color painting **4:5**

Edges

blending

in oil painting **3:16-17**

in water color **4:12**

hard and soft, learning to see **Intro:14-15**

how painters use **Intro:16-17**

Eight-head figure **10:8-9**

El Greco

"Christ Driving the Traders from the Temple" (color plate) **14:2**

"The Laocoon" (color plate) **10:29**

"View of Toledo" (color plate) **Intro:4**

Emotion

animals as symbols of **17:30-31**

feeling makes the picture **7:3, 15**

how color affects **2:14-15**

how figure can express **16:8-11**

use of value to communicate **7:10-11**

visual means of communicating **7:6-7, 15, 20**

see also Mood

Expressionism **1:32-37**

abstract, in "The Lighthouse" **9:21**

Eye

construction of **11:13**

most expressive feature **11:3**

F

Face

- character and expression in **11:20-21**
- the two sides are different **12:6**
- wide variety of faces and ways of portraying **11:2-3**
- see also Features, Head

Fantasy, poetic **1:60**

Fauvism **1:38-41**

Fawcett, Robert

- figure drawings **13:4-5, 24**
- how he develops a figure composition **16:18-24**
- on landscape, finding the key to interest in **9:8-9**
- textures, how he draws **8:20**

Features

- construction and drawing of **11:12-16**
- how they express character **11:3**
- male and female differences **11:17**
- in portrait painting **12:6**
- suggestions for study **11:16**

Feeling see Emotion

Fiene, Ernest, "New Snow" (color plate) **2:31**

Figure composition **16**

- action in
 - as mood symbol **16:8-11**
 - picture border affects **16:16-17**
- compared to inanimate object composition **16:6-7**
- groupings in depth **5:17**
- how Fawcett develops a painting **16:18-24**
- with more than one figure **16:15, 18, 20-21**
- selecting the most descriptive pose **16:12**
- the setting, ways to handle **16:14**
- sight lines, importance of **16:5**
- special considerations in **16:3-5**
- see also Figure in motion

Figure drawing see Anatomy, Figure in motion, Human form

Figure in motion

- do's and don'ts in drawing **14:12-13**
- drawing it in balance **14:4**
- foreshortening **14:7**
- movement in repose **14:14-15**
- sitting, bending, kneeling **14:8**
- spine and body move together **14:5**
- twisting and turning **14:6**
- walking and running **14:9**
- see also Anatomy, Figure composition, Human form

Figure painting

- contemporary **1:64**
- how Fawcett develops a **16:18-24**

Fingers **11:24-32**

Focal point see Center of interest

Folds see Drapery

Foot

- anatomy of **13:19**
- construction of **10:14**

Foreshortening

- arm **10:27; 14:7**
- defined **10:6**
- in drawing cat **17:20**
- figure in motion **14:7**
- hand **14:7**

Form **6:2-29**

- in Cézanne, achieved by color alone **1:28-29**

in Cubism **1:42-44, 47**

in depth, how to draw **6:3, 4**

distorted **1:24**

effect on edges **Intro:14-15**

errors in drawing, how to avoid **6:40**

as the Fauves expressed it **1:39**

four basic forms **6:3**

how to draw and combine them **6:5-9**

how to draw, step by step **6:28-29**

how to paint, in water color **4:15**

human see Human form

light and shade reveal **6:10-11; 11:18-19**

making it dramatic **4:30**

modulation in color to define **1:29**

in perspective **6:18-23**

proportions of **6:24-25**

silhouette helps to show **Intro:10-11;**

6:4, 26-27

in space, how to draw **6:14-15**

tilting of surfaces **1:30**

variety in, seeing and interpreting **8:3-5**

and viewpoint **6:18**

Form figure, basic **10:7-19**

Frottage **1:55**

Futurism **1:57**

G

Gaits

- of cat **17:23**
- of cow **17:25**
- of dog **17:19**
- of horse **17:14, 15**
- of various animals compared **17:14-15**

Gauguin, Paul

- his work discussed **1:24-25**
- "Tahitian Landscape" (color plate)

Intro:18

Glazing **16:24**

Gray

- colors in **2:22-23**
- mixing **2:22-23**

Greek ideal of human form **1:7; 10:3**

Group composition **5:17; 16:15, 18, 20-21**

H

Half-lock fold **15:8**

Hand **11:24-32**

anatomy of **11:27; 13:15**

blocking in **11:28-29**

compared with animal foot **17:7**

construction and action of **10:14; 11:26-27**

do's and don'ts in drawing it **11:31**

expressive of emotion and character

11:25, 32

foreshortening **14:7**

observed from four different viewpoints

11:30

in the portrait **12:9**

Head (animal)

cat **17:22**

cow **17:24**

dog **17:18**

horse **17:10, 11**

variety within families **17:7**

Head (human) **11:2-23**

anatomy of **13:8-9**

basic, how to draw **10:21**

blocking in, front, side and three-quarter

views **11:4-5**

construction of **10:15**

creating human types **11:8-9, 11**

in different positions **11:6-7, 10**

do's and don'ts in drawing **11:23**

drawing a "particular" head **8:4**

light and shade on **11:18-19**

male and female differences **11:17**

must express character and emotion **11:3**

proportional changes from infant to

teen-ager **11:22**

see also Features

Helck, Peter

controlling movement of viewer's eye **5:21**

design in depth **5:17**

Helmholz color theory **2:3**

High key **2:6-7, 15; 5:22**

Hobbema, Meindert, "The Watermill" (color plate) **9:23**

Horizon, true **6:19**

Horse **17:8-15**

basic forms in **17:8, 10, 13**

different types of **17:12**

gaits **17:14, 15**

head **17:10, 11**

the horse group **17:27**

how it moves **17:13**

muscles that show **17:12**

proportions of **17:11**

skeleton **17:6**

Hue **2:4-5, 8**

Human form **10**

arm **10:13**

balance of **10:26; 14:4**

basic form figure **10:7**

how to draw it **10:20-21**

humanizing it **13:25**

construction of **10:12-15**

figure drawing **10:6-21**

do's and don'ts **10:26-27**

secrets of **10:5**

seven artists draw the same figure

10:24-25

step by step **13:24**

terminology used **10:6**

foot **10:14**

Greek ideal **10:3**

hand **10:14**

head

construction of **10:15**

how to draw it **10:21**

idealized **10:3**

leg **10:13**

medieval concept **10:3**

movable parts **10:16-17**

in painting **10:22-23**

photographs of **13:22-24**

proportions **10:8-11, 26, 27; 13:6-7**

putting it together **10:18-19**

Renaissance concept **10:3**

structural differences, male and female

10:10-11

as a symbol **10:3**

see also Anatomy, Figure composition,
Figure in motion and specific item
such as Arm, Head, etc.

I

Impressionism, as major movement in
painting 1:14-19
Inert fold 15:9
Intensity of color 2:8-9

J

Joints, of human form 10:16-17

K

Key 2:6-7, 15; 5:22
see also Value
Kingman, Dong
"Blue Moon" (color plate) 4:2
how he paints a water color 4:28-39
shows compositional possibilities in
landscape subjects 9:12-13
"The Two Bridges" (color plate) 4:39
"Triple Decker" (color plate) 4:2
Knives, palette 3:10, 14-16

L

Landscape 9
changes with time and season 9:14-16
different compositional approaches to the
same subject 9:12-13
finding the key to interest 9:8-9
learning to see colors in 2:36-37
in oil, a demonstration 3:20-25
regional characteristics, making them
specific 9:4-7
selecting and organizing the view 9:10-11
"The Lighthouse" in four different versions
9:18-21
values determine mood 9:13
weather, how to portray 9:16-17
Lee, Doris
pattern and texture make an attractive
design 8:25
"Snake Charmer" (color plate) 2:30
"Summer Idyll" (color plate) 2:31
Leg
anatomy of 13:16-18
basic forms in 10:13
Light
effect of, in drawing the head 11:18-19
flattening forms with, as in Manet 1:14-15
in Impressionism 1:14-17
indoor-outdoor differences 2:33
its influence on color 2:12-13
in luminous realism 1:10-13

reflected 2:12
and shade
in basic value pattern 5:23
emphasize form 6:10-11; 11:18-19
spotlight effect in Caravaggio 1:10
see also Lighting, Value
"Lighthouse, The," four different versions
9:18-21
Lighting
to reveal form 6:10-11
a still life 6:31
studio, proper 3:3
see also Light
Limited palette 2:25, 40
Line
in abstract art 1:48-51
in ancient painting 1:4-5
as compositional element 5:7, 18-21
in Expressionism 1:36
post-Impressionistic 1:20-31
Lines of direction 5:18-21
sight lines 16:5
Low key 2:6-7, 15; 5:22
Luminous realism 1:10-13

M

Magic realism 1:61
Mahl stick 3:14
Materials
brushes
oil 3:10
water color 4:6, 8, 20
canvas and canvas board 3:6
care of equipment 3:31
outdoor painting equipment 3:5
palette boards
oil 3:8
water color 4:5
palette knives 3:10
pigments 2:26; 3:9
studio equipment 3:3-4
varnish 3:31
water color accessories 4:5
water color paper 4:4
Matisse, Henri, his definition of composition 9:12
Mats, how to measure and cut 4:50-51
Mediums
oil 3
water color 4
as thinners and driers 2:19; 3:9
Mixing color 2:19-23, 28-29
Modeling form with light and shade
6:10-11; 11:18-19
Monet, Claude, "Sunflowers" (color plate) 6:39
Mood
color to suggest 2:14-15
composing to enhance 7:3, 6-7, 18-19
successful communication of 7:15
symbols that establish 7:8-9
figures used as 16:8-11
using value to communicate 5:22; 7:10-11
Motion, how to depict
of animals see Gaits
of humans 8:9; 10:16-19, 24-25
of objects 4:31

Mouth
construction of 11:15
expresses emotion and character 11:3
Movements, major, in painting 1
abstract art 1:48-51
contemporary 1:62-63
analytical realism, Renaissance 1:6-9
ancient linear expression 1:4-5
Cubism 1:42-47
Dadaism 1:56
Expressionism 1:32-37
Fauvism 1:38-41
Futurism 1:57
Impressionism 1:14-19
luminous realism of the 17th century 1:10-13
post-Impressionism 1:20-31
Surrealism 1:52-55
20th century American 1:58-64
Munsell 2:3
Muscles
of the body 13:21
effect on surface of the figure 13:4-5
similarity of animal and human 17:4, 5
see also area involved—Arm, Hand,
Shoulder, etc.

N

Nature
painting from 2:33, 36-37
equipment for 3:5
see also Landscape
Neck, anatomy of 13:8-9
Non-representational art see Abstract art
Nose
construction of 11:14
expressive of character 11:3

O

Oil painting 3
applying color to your canvas 2:33-39
brush strokes 3:11-14, 17
brushes 3:10
care of equipment 3:31
characteristics of the medium 3:3
effects of different tools compared 3:18
handling the medium 12:11
how colors affect one another 2:10
how to stretch a canvas 3:7
landscape demonstration 3:20-25
mixing colors 2:19-23, 28-29
outdoors 3:5
portrait demonstrations 3:26-30; 12:4-17
in the studio 3:4
surfaces for 3:6
varnishing 3:31
working from dark to light 3:19
see also Palette (board), Palette (colors)
One-point perspective 6:20-21
Opaque water colors 4:3, 40
Oriental water color brush and its effects 4:20
Outdoor painting equipment 3:5
Overlapping of objects in your picture 5:10, 13

P

Pace see Gaits

Palette (board)

- arrangement of colors on **2:24; 3:8-9; 12:11**
- for oil painting **2:24-25; 3:8**
- for water color **4:5**

Palette (colors)

- choosing your own **2:24**
- of Cubists **1:42**
- Dehn's for water color **4:41**
- Gauguin's **1:24**
- a good beginning one **2:24; 3:9**
- Impressionists' **1:18**
- limited **2:25, 40**
- Mondrian's **1:48**
- oil **3:8-9**
- for a portrait **12:11**
- set palette **2:17**
- Seurat's **1:26-27**
- water color **4:11**

Palette knives

- blending pigment with **3:16**
- characteristic effect of **3:18**
- painting with **3:14-15**
- types of **3:10**

Panels, for oil painting **3:6**

Paper, water color

- how to mount **4:4**
- preparing **4:41**

Pattern

- as a kind of texture **8:12-13, 25**
- in landscapes **9:22-24**
- of light and shade **5:23; 6:10-11; 11:18-19**

Perspective

- aerial **2:11**
- basic principles of **6:18-23**
- contradictory, of Cézanne **1:30**
- and depth, in composing **5:16**
- in Impressionism **1:16**
- in luminous realism **1:10-12**
- in post-Impressionism **1:21, 26, 30**
- in Renaissance painting **1:7-8**
- in Surrealism **1:55**
- see also Foreshortening, Viewpoint

Picasso, Pablo, his work discussed **1:42-47**

Pictorial composition, advanced **7**

- communicating mood **7:10-11, 15, 18-19**
- feeling makes the picture **7:3, 6-7**
- rhythm and design **7:16-17**
- symbols, different types and ways to use **7:4-5, 8-9**
- visual means of communicating feeling **7:20**
- see also Composition, Mood

Picture area

- as compositional element **5:6, 8-13**
- how borders affect figure composition **16:16-17**

Pigments

- choice of basic **3:9; 4:11**
- mixing **2:19-23, 28-29; 4:11**
- names and true hue of **2:26**
- see also Color, Oil painting, Water color painting

Pipe fold **15:6**

Poetic fantasy **1:60**

Point of view see Viewpoint

Pointillism **1:26; 2:32**

Portraits **12**

approach to painting **12:3-7**

caricature in **12:5**

color in **2:38-39**

demonstration paintings **3:26-30; 12:12-17**

handling the medium (oil) **12:11-12**

how Stahl paints **12:4-17**

imagination and **12:5**

likeness, capturing **12:3, 4**

placing the head on canvas **12:7-8**

the pose **12:6, 10-11**

tips on painting **12:9**

Pose, selection of **12:10-11; 16:12, 18-21**

Post-Impressionism **1:20-31**

- modern revival of linear expression **1:5**

Pressed wood panels **3:6**

Primary color **2:19**

- mixing with **2:19-23**

Proportions

- of color, effect of **2:16**
- of form, problems in **6:24-25**
- of animals and man compared **17:6, 36**
- in mixing color **2:19-23**
- human **10:8-9, 11; 13:6-7**
- do's and don'ts **10:26-27**

R

Realism

- analytical, of the Renaissance **1:6-9**
- contemporary **1:58**
- luminous **1:10-13**
- magic **1:61**
- in "The Lighthouse" **9:18**

Receding color **2:11**

Reflected light, its influence on color **2:12**

Rembrandt, "Flora" (color plate) **12:19**

Renaissance, analytical realism of **1:6-9**

Renoir, Auguste

- "In the Meadow" (color plate) **3:35**
- "Luncheon of the Boating Party" (color plate) **16:2**
- "Madame Henriot" (color plate) **12:20**
- "The Bathers" (color plate) **10:2**

Retouching varnish **3:31**

Rhythm

- and design, in composition **7:16-17**
- in drapery folds **15:4**
- and texture **8:8-9**

Roman sculptural ideal **1:7**

S

Scale

- of color values **2:6**
- for human form **10:8-11**
- man and animals compared in **17:6, 36**

Scent, how to suggest visually **7:14**

Sculpture, helps reveal the structure of folds **15:10-11, 26**

Secondary colors **2:2**

Senses, visual communication of touch, sound, scent **7:12-14**

Set palette **2:17**

Setting, for figures, ways to handle **16:14-15**

Seurat, Georges

- "An Afternoon at la Grande Jatte" (color plate, detail) **2:32**
- his work discussed **1:26-27**

Seven-head figure **10:8**

Shading see Blending, Light

Shadows

- effect on head **11:18-19**
- how to handle in color **2:27**
- reveal form **6:10-11**

Shahn, Ben

- controlling movement of viewer's eye **5:21**
- "The Staircase" (color plate) **2:30**

Shapes

- in Cubism **1:45-46**
- distorted, in Gauguin **1:24-25**
- dream, of Dali **1:53-55**
- help to show form **6:4, 26-27**
- learning to see **Intro:10-11**
- painter may change **Intro:16-17**

Shoulders **13:13**

Sight lines **16:5**

Silhouette, helps to show form **6:4, 26-27**

Simplification of elements for interest, in landscape **9:8-9**

Size, varying, of objects **5:9, 13; 9:11**

Skeleton

- of animals and man compared **17:6**
- human **13:20**

Skull see Head (animal), Head (human)

Sky

- how to paint in water color **4:16-18, 21-23, 33-35, 42, 45, 47**
- see also Clouds

Sound, how to suggest it visually **7:13**

Space

- around form, how to suggest **6:14-15**
- arranging objects in **5:12**
- see also Depth

Sphere, as basic form **6:3, 5-7**

Spiral fold **15:7**

Stahl, Ben

- groupings in depth **5:17**
- on mood in composition **7:8-9**
- paints a portrait **12:4-17**

Stained glass effect in Renaissance painting **1:9**

Still life **6:30-39**

- choosing and arranging your materials **6:30-31**
- color in **2:34-35**
- composing, for variety **6:32**
- demonstrated, step by step **6:33-36**
- lighting a **6:31**

Stretcher, for canvas **3:7**

Structure see Form

Studio painting, equipment for **3:3-4**

Surface see Texture

Surrealism **1:52-55**

Symbols

- animals as emotional symbols **17:30-31**
- basic mood symbols
- in composition **7:8-9**
- and the figure **16:8-11**

Synthetic Cubism **1:45**

Synthetism (described) **1:24**

TTertiary colors **2:2**Texture **8**distance affects **8:10-11**the eagle drawn by five artists **8:26**effect of contrast in **8:19, 23**experiments in **8:14-15**in Fiene's "Lobster Shack, Monhegan Island" **8:2**frottage **1:55**in landscapes **9:22**painting the feel of things **7:12**pattern as a form of **8:12-13, 25**personal interpretations of **8:22-23, 25**repeated forms create a new **8:8-9**sand in casein for **16:24**in a Van Gogh tree trunk **1:22**

variety in

abstract and realistic **8:24**creating and controlling **8:14-23**seeing and feeling **8:3, 6-7**Thinning mediums **3:9**Titian, "Venus and the Lute Player" (color plate) **5:31**Toning the canvas **3:21, 26; 6:33**Torso **10:12, 16, 27; 13:10-12**

see also Human form

Touch, sense of, expressing it visually **7:12**Toulouse-Lautrec, Henri, "Corner of the Moulin de la Galette" (color plate) **16:25**Tracing paper, thinking with **10:28**Transparent water color **4:3, 40**Trompe-l'oeil **1:53, 61**Two-point perspective **6:22-23****U**

Underpainting

in Renaissance **1:9**toning the canvas **3:21, 26; 6:33****V**Value scale **2:6-7**

Values

basic patterns of **5:23**center of interest created through control of **5:24**of color **2:6-7, 8**as compositional element **5:7, 22-25**controlling **5:24-25**effect of variation in **2:10-11**how painters use **Intro:16-17**importance in portraying weather **9:16-17**learning to see **Intro:12-13**light and shade on the head **11:18-19**pattern of **5:23; 6:10-11**in portrait painting **12:13-17**ranges of **5:25**in Renaissance painting **1:9**use of to express mood **5:22; 7:10-11; 9:13, 23**

Van Gogh, Vincent

his work discussed **1:20-23**"Road with Cypress" (color plate) **3:2**"Still Life: Hat and Pipe" (color plate) **6:37**Vanishing point **6:20-23**Varnish and varnishing **3:31**

Viewpoint

can be altered to improve composition **9:10, 12**changes appearance of form **6:18, 26-27**for drama, excitement, motion **4:30-31**

Von Schmidt, Harold, on mood in

composition **7:18****W**

Water

different appearances of **9:15**how Kingman paints **4:37**how to paint, in three steps **4:19**Water color painting **4**accessories for **4:5**beginning the picture **4:21, 32, 41**in black and white **4:46-49**brushes and how to handle **4:6-9**characteristics of the medium **4:3**Dehn demonstration **4:40-45**demonstrated, step by step **4:21-27**different ways to control your color **4:12-14, 42, 43, 44**Dohanos demonstration **4:46-49**effects of colors on one another **4:10**finishing the painting **4:38, 45**form, how to paint **4:15**how to mix your colors **4:11**Kingman demonstration **4:28-39**mats, how to make **4:50-51**opaque **4:3, 40**painting a large area **4:16-17**

paper for

how to mount **4:4**preparing **4:41**sky, how to depict **4:16-18, 21-23, 33-35, 42, 45, 47**transparent vs opaque **4:3, 40**

water

amount to use in mixing colors **4:12-13**how to depict **4:19, 37**Weather, how to portray in landscapes **9:14-17**White light **2:3**

Wrist see Hand

ZZigzag fold **15:7**